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And Other Features



It was said at the Duke of Edinburgh's study Conference by a speaker from the African Gold Coast. "People are happier and become better citizens if they are encouraged to think and put effort into doing things for their community group." There are all sorts of things which it is better for a community to do itself, even if these things could be done more efficiently by outsiders.

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Design Is Vital To
Ensuring Interest
Is Long Lasting

The Creative Approach To Crafts

By Henry Longstaff

Why do so many craft programmes have such short lives?

Some of them seem to flare up the first year, sputter through the second, and then feebly fizzle out during the third season. Other programmes are even more fleeting. They soar and soar, and finally explode. They do not fill the sky with fiery glory, but they do leave ashes behind. A short account of what happened in one place will give an idea of what happens.

A certain recreation director happily discovered a charming and capable lady who had learned to etch aluminum tea-trays. A course was put on. It was very popular. When the simple techniques had been mastered by the pupils, they delighted in showing their friends. The second year, applications for the course again poured in. The first-year pupils became instructors for the new crop of pupils.

The movement spread to surrounding hamlets and villages. Tea-trays bloomed in every parlour, and appeared as prizes for every competitive event, bridge or birthday party. By Christmas time old friends greet each

other with mere nods; even little children feel the cold finger of dread.

No one—no one—wants to be given another etched aluminum tea-tray!

Why do these things happen?

Have we lost sight of the most important factor in craft programmes? **motive.** Generally speaking, the whole stress has been placed upon the thing made instead of on the maker.

This attitude comes about in a number of ways. The student does not know what his motive is. He believes he wants to acquire something. The director believes that the customer is always right. And the teacher or leader, especially the one receiving remuneration, is forced to go along with this thinking. People have no time to learn about the unfamiliar tools and materials. They want to acquire something—and the sooner the better!

Responsibility of the Instructor

There are many ways in which people may satisfy the desire to create things — woodworking of various

kinds, leathercraft, metal-work, basketry, clay modelling, painting, drawing, writing, photography, gardening, making model aircraft, boats or doll houses, and many, many more.

In all these crafts, the satisfaction gained is more important than the material value of the object made. The craftsman's satisfaction is greatest when he is also the designer.

A good programme encourages people to express themselves. A good craft leader should be more than a highly skilled technician. It is pleasant to be skilled in techniques, but it is also dangerous. One is tempted to rely on technical skill, and to ignore creative ability.

Many teachers agree with this theory, but in practice they are confronted with several problems.

Satisfying and pleasing effects are produced in many crafts through surface decoration. Few beginners have any facility or training to produce suitable designs and, in some cases, the teachers themselves lack it.

There are two common ways of approaching the problem of design in craft programmes.

The first way is the more popular. It may not satisfy, but it is easy—and it soothes. It is based on these elements in human nature:

desire for popularity—"My what a nice big class you have!"



Weaving is one craft that requires fine design sense.

inertia—"I'm no artist. I can't draw a straight line."

cupidity—"I just want a tray."

In this "solution" the issue is evaded. The students are given patterns to be copied. They trace the design and follow directions in A-B-C fashion. Some items are completed. Repetition of this activity produces a number of objects of material value, depending on the skill with which they are done. What happens to the student is of doubtful value. The design is not his; little or no thinking of his own is involved. He has simply been working mechanically. Only one or two, when they become proficient with tools and materials and tire of stereotyped patterns, will strive to produce something original.

The second popular method is usually attempted by the more determined souls who have heard of the creative approach.

Paper and pencils are distributed. The battle cry is sounded—"no more patterns. CREATE!" This places the students in the same fix as the children whose mother had taken them on a long journey from the crowded, seething metropolis to a quiet seaside town. The children were herded down to the shore and mother sank wearily to the sand. Never had the children seen so much sky, water and land. They sat transfixed. Mother had different ideas. "Play!" she yelled. "I have brought you two hundred miles to play, and you'll do it if I have to whale the hides off you."

So after the command "Create!" the class spends several hours doodling and produces some more or less ade-

quate pencil sketches. But few of these sketches can be produced in the medium in which the class is working. The patterns sneak back and everyone feels happy that, though they have not exactly slain the dragon, they have pretty skilfully side-stepped him.

All this points up some important facts.

Techniques must be learned.

The properties of materials must be explored.

Some knowledge of design is a "must".

There are no short-cuts. You have to learn.

Sifting the Ashes

People want to make things. The reason they have for wanting to make things is more important than the object made.

There are many ways in which people may satisfy this desire. The actual tools and materials are just means to an end. There is no single craft that can be all things to all men. Individuals are constantly searching for some medium or technique in which they can express themselves with facility. To have that facility, one must have a knowledge of design. Knowledge of design is a tool of the mind, and knowing how to use it is just as important as knowing how to use a saw, a shuttle, a modeler, or the potter's wheel.

People have to be taught the use of the various tools, so why should they not be taught design. It can be taught — there are many excellent books on the market.



Some good examples of design.

All this seems to place the problem right on the doorstep of the craft instructor. Many of our craft classes are concerned only with the techniques and mechanics of the materials used.

A craft programme that gives paramount importance to the need for expression, could lead to a lively, stimulating, long-term endeavour. It would also take care of the "have-nots", those groups who feel they cannot undertake a craft programme because they have not the funds for several eight-hundred dollar kilns, ten or twelve looms, or a few thousand dollars worth of power tools.

Some organizations try to run their craft programmes on nothing but broken bottles and discarded cartons. At the risk of seeming reactionary, it's difficult for some of us to go into ecstasies over a conversation piece

made from discarded buggy-wheels and used razor blades.

However, there is a tendency to overlook the familiar things around us that could be used in craft programmes. There is a middle road between these all-or-nothing extremes.

First attempts at most crafts should be experimental and aimed at obtaining knowledge and control over tools and material. At the same time, simple elements of design can be introduced and one or two principles used while learning the techniques. The teacher or leader should teach the techniques of using tools and materials but, in the application of this knowledge, the student should be encouraged to use a free and personal approach.

Books on Design

A look at the varied approaches to the craft taken by people in other parts of the world and in different ages will encourage originality and a freer feeling about design. A limited view of the possibilities of a craft is sometimes acquired in the early stages of skill-training. This can lead to unimaginative repetition of popular designs and thoughtless copying of commercial patterns. A fuller picture will encourage the learner to think of his craft as something more than just a pastime. It will inspire him to try modifications of the traditional techniques and to invent new designs, because he will understand that that is how the craft has grown throughout its history.

Henry Longstaff is Crafts Advisor to the Provincial Department of Education, Government of the Province of Alberta.

1921

IT TAKES SKILL



TO SPEND MONEY

Recreation Grants Pose Problem in Deciding Acceptable Outlays

AS communities throughout Alberta prepare to take advantage of the opportunities of the second phase of the government's Five Year Plan, and consider their recreational facility requirements, the problem arises as to methods of ensuring that these spanking new leisure conveniences are best used. Many districts rely on local initiative to provide group recreation on a local-want basis. Others will seek expert advice and even paid leadership, from trained recreation leaders.

Miss Elsie McFarland, director of the Community Recreation division of the Provincial Secretary's Department, who is responsible for the operation of Alberta's annual Leadership School, recently conducted a poll of members of the 1959 summer class. She was

trying to establish the current consensus on desirability of various courses offered at the school, and their relative worth as community activities.

Some rather unexpected results materialized as poll responses were tabulated. For example, while second year students rated swimming as the most enjoyable subject from the standpoint of school instruction and their reaction to it, they put it third in the rating of value of the community.

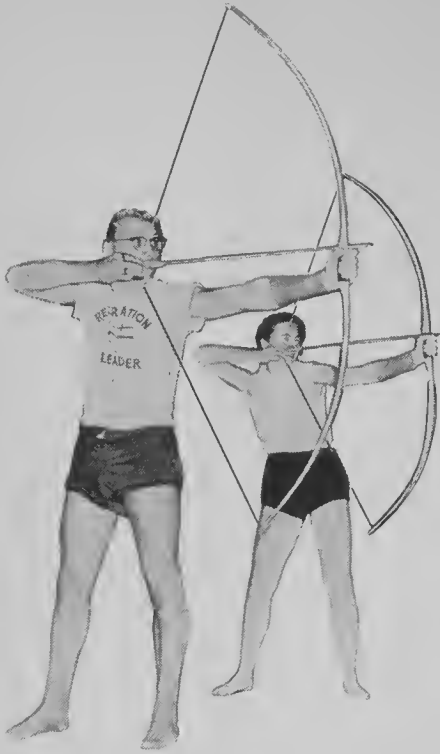
Near Bottom of List

By the same quirk, sports officiating was termed one of the most valuable subjects to a community, but to those taking the course, it rated near the bottom of the list of subjects enjoyed.

The recreation leaders who were polled exercised their talents, for the most part, in schools; either directly as part of the school curriculum, or indirectly as extra-curricular activity. Public recreation programs were next in order of use of their training, with church activities, as executive of clubs, for agencies, and others following in that order.

By and large, these practising recreation leaders worked most often with youngsters, from 13 to 15 years of age. The 9 to 12 years of age group was next most demanding, with the 16 to 19 year olds following closely. They worked more with adults than with young adults, by a small margin. Very few senior citizens were util-

This recreation facility can be used for life saving instruction as well as providing pure enjoyment.



... low on the list

izing the abilities of the recreation leaders, the survey showed.

Leaders Are Paid

Until very recently, the paid recreation leader was an unique person. The great majority of those who were giving of their time and effort were unpaid. They were working on a volunteer basis, for the pure enjoyment of serving their neighbors. Today, the trend is changing somewhat, with more and more communities underwriting the cost of an adequate salary for a well trained recreation leader.

What do they teach, these people who take courses during the summer

months and spend long hours the rest of the year encouraging the physical and mental health of their neighbors? What demands are most commonly made on them?

The survey showed that recreation leaders were, for the most part, engaged in teaching or leading group games. This would naturally follow, when most of them were engaged in working with students of school age. Such sports as basketball, volleyball, badminton, and others ranked high on the list. Gymnastics ranked well up, as did keep-fit classes.

Some Quiet Games

Surprisingly, there was a major demand for what are called "Quiet and Party Games". Tabulators suspected that smaller children received most benefit of this instruction, third hand, on rainy, indoor days.

Archery was low on the list, exceeded by drama, dancing of all types, swimming and quick crafts.

These, then, are the type of demands made most often on recreation leaders. How valid are the ratings when actual practise is compared with real desire, is not known. It is suspected that many of the activities the leaders direct are compromises, required because of the nature of physical facilities open for use by the communities they serve. It seems likely, for example, that swimming which is so enjoyable to the leaders while on course, would be equally enjoyable to the public were swimming opportunities available. As mentioned previously, swimming instead

is down the list of subjects deemed of value to Alberta communities.

Make a Survey

Before any new construction project is undertaken, regardless of the size of the community or the amount of money involved, there should be made a survey of the needs and wants of the ages and kinds of people the project is destined to serve. Several such surveys have already been made in various Alberta centers with the help of the Recreation Bureau. They have been revealing and helpful.

Recreation Bureau staff hope that those communities intending to construct recreation facilities with the help of their grants will do so after recognizing the year-to-year obliga-

tions that follow provision of the material facilities.

Their investment should be protected through provision of a trained leader. If the investment is a substantial one, and the community of adequate size, a full time director should be employed. Undirected recreation opportunities and facilities are as wasteful as a fully equipped factory left to run without a manager. No one will be adequately served, from employee to shareholder.

Alberta communities have a splendid opportunity to benefit from the Five Year Program, not only this year but for years to come. This opportunity will be enhanced when recognition is given the mutual support accruing proper facilities and proper personnel, when each is employed.

Stagecraft is another popular recreational activity.





Professional artist Ludwig Kurzita is shown working on a large mosaic mural, using the indirect method.

**Painstaking Workmanship
Required to Make
Colorful Design**

BITS and PIECES BLEND INTO MOSAIC BEAUTY

By Barry Spielman

Growing interest among Albertans in the craft of mosaic design has resulted in many homes having unique

hand-designed mosaic wall murals, table tops or even vases. A commercial firm in Edmonton has assisted the

development of the craft by providing material suitable for amateur and professional use, and bringing in an instructor.

Classes are taught by Miss Shela Dean, graduate of mosaic design and construction classes in Mexico and California.

The term "mosaic" literally refers to small pieces. Although small squares of ceramic tile are most commonly used by craftsmen, any type of material fitted onto a surface in a specific design constitutes a mosaic, in the accepted sense of the word. Leather, glass and wood of different shades have been used in the construction of mosaic designs.

The material primarily used for the instruction course is vitreous terrazzo, commercially known as venetian glass. The $\frac{3}{4}$ inch squares have a smooth porcelain appearance and have the advantage of being available in a wide selection of brilliant colors and shades not usually found in ceramic tiling.

DETAIL NOT EASY

During the course the selection of a project is left up to the student. The most popular projects are coffee tables and wall murals. The pattern used may be a Mexican geometric design or a picture. The selection of pictorial topics is limited as the detail is not easily obtained in mosaics.

Three dimensional objects may be finished in a strikingly different man-

ner by use of the tiles. Lamp bases and vases in mosaic are especially effective when completed with circular or geometric designs. With the use of the many shades of tile dozens of original designs have been created.

PATTERN ON PAPER

The design of the pattern is first drawn on paper to exact size. On the design will depend the method to be used for the setting of the tiles. Two methods of setting tiles are used, the direct and indirect methods. The indirect method entails working the design from the reverse side onto a paper covering which later will be removed to expose the display side when the piece has been mounted. The direct method of application is the laying of tile face up as it will be shown when finished.

The mastic substance that will weld the individual tiles into the finished product varies in accordance with the use of the object. The formula for cements and mastics are jealously guarded secrets in some mosaic shops. In family operations where mosaics are sold commercially, the formula for the mastic has been handed down from generation to generation. The course of instruction includes the methods for making cement many of which can be made at home very economically.

MADE ON COURSE

The construction of the student's project is being done during the instruction period, and by the time the



Mrs. Zelma Thierman, an Edmonton amateur artist in mosaics, has completed several beautiful wall murals for her own pleasure.

ten week course has ended he should be familiar with the basic methods of designing, application and construction of tile.

The tile unit may be applied in its original square shape. However in some designs it is necessary to change its shape by use of a pair of pincers. Some projects are composed almost entirely of cut or rounded tiles that have been painstakingly shaped and fitted to the referred size.

A recent show displayed various projects completed by the students. Included were coffee table tops with geometric designs and pictures which would grace any living room. Murals of birds and animals were finished in rich shades with much attention to detail. A square lamp base was shown in which a geometric design was worked in red onto a fresh yellow background. Many of these works of art were sold to interested persons at prices ranging up to \$125.00.

ART

and Continuing Education

By Wohlfarth

Art has an important function in education and particularly in adult education. The history of man shows us clearly that the flowering of art is the first activity of tribes and nations on the road to civilization. The under-estimation of art and its importance in the formation of the "life style" and the personality structure, in the normal process of education of the young, logically has to lead to discontent, imbalance and failure. It is, therefore, of categorical importance in adult education to recognize the necessity and significance of art in all programs of continuing education.

All attempts of Adult Education in our so-called "work civilization" which has succeeded the earlier phase of "survival civilization" but not as yet issued into an "aesthetic civilization"¹ will not be perfect, since, by disregarding the true impetus motiv-

ating the adult student in his search for knowledge, they do not truly satisfy his real need. It is possible, with the advance of technique and science, to eliminate hard labour and insecurity of employment, but average incomes will not greatly increase. Therefore, it is useless to hope for an Utopia in this sense in the near future.

On the other hand, what is realizable now and without great effort, is a population with a love of music, drama and joy in beauty of form and color, resulting in a development and cultivation of taste and appreciation. This development of taste, this refined sense of values, will help the individual in his task of self-realization in his work toward equilibrium of personality structure. Knowledge as such is merely a building stone in the personality structure, and an asymmetrical one at that. Education is the process of building the structure. To dump and pile up in a heap the building stones is therefore not an act of building. To stuff the brain of a student with dead knowledge, no matter how varied and complex, is not education. True educa-

Harry Wohlfarth, A.S.A., B.B.K. (Munich, Assistant Professor of Art, Extension Department, University of Alberta, studied at the State Academy of Art, Dresden. He won the Bavarian Government Award in Creative Design in 1935. From 1950 to 1953 he lectured at the Bavarian Extension College in the fields of Art, Art History and Cultural History. He is a member of the Society of Professional Academic Artists, the Alberta Society of Artists and the United States National Committee on Art Education. He lectured as guest professor at the Universities of Berlin, Munich, Bonn and the State Art Academy of Munich and Duesseldorf. Since 1954 he has been on the teaching staff of the Department of Extension, University of Alberta, and the Banff School of Fine Arts.

1. Lyman Bryson, "Art—An Expanding Front," The Art in Art Education, No. 16, 1953.



Two examples of treatment of similar subjects

tion supplies selected building material (knowledge) and develops the ability of the individual to build with this fundamentally asymmetric material a structure of relative unity and dynamic equilibrium.

These considerations should make it relatively clear that it is of great importance to develop in education not only the process of efficient construction, but in addition the aesthetic sense of realized perfection if we want to make this world a better place in which to live. This is not a scientific but a clearly artistic operation involving the development of taste, appreciation and judgment of aesthetic values by practical and theoretical methods.

Of equal importance in Adult Education is the consideration as to

whether it is possible to develop creativity in general in the student. Conscientious, continuing education in these critical times should be concerned vitally with the unfolding and development of creative ability. With the single exception of the arts we tend to neglect grossly the potentials of creativity in all teaching. To find a method by which we can stimulate and develop creativity in the individual in general might have sounded like an utopian dream twenty years ago.

However, over a number of years, a research plan carried out by the Department of Education at the Pennsylvania State University and independently by Dr. Guilford of the University of Southern California has provided this dream with a basis for realization. Pennsylvania State Univer-

sity research set out to discover criteria for differentiating creative from non-creative acts in art. At the same time, Dr. Guilford has been conducting an independent study of creativity in the sciences. The significant aspect is that these two independent studies arrived at approximately the same criteria for creativity whether in the sciences or the arts. **It is indicated that the unfolding of creative power in the arts may produce, with the addition of appropriate skills, creative thought and action in any line of endeavor.** Skills, isolated from creative thinking, however, cannot develop performers in any field.

Eight basic criteria of creativity emerge as the result of this research. These basic criteria may be used as a guide for creative teaching and the consequent development of the student's creative abilities:

1. Sensitivity to problems: without this, creativity cannot take place.
2. Fluency: this involves the ability to make use of situations and meet challenges as they arise, instead of adhering rigidly to a prepared plan of action.
3. Flexibility: this is the ability to adjust quickly to changing situations.
4. Analysis: this involves the ability to generalize which carries the germ of discrimination.
5. Synthesis: the ability to combine several elements into a new whole.
6. Redefinition: this is the ability to redefine an assembly of materials for a new use.

7. Originality: uniqueness of response to any stimuli indicates originality.

8. Coherence in organization: this occurs when the threads of creative experience are drawn together.

Since the development of every one of these eight criteria can be observed exactly in its process of unfolding in Art, it is only logical to use art as a most effective and efficient way to develop creativity in the individual. The Adult student, therefore, profits immensely in a personal sense since the unfolding of his creative power will not only aid him in art but equally in his main vocation.

In art as well as in a number of other professions the general public clings persistently to a grossly erroneous notion regarding "talent." Mere skill is considered talent and the individual exhibiting skill in a certain field is continuously assured that he has a great talent and should study professionally. Unfortunately this misconception prevents a great many of the really talented from discovering their true potential and brings a great many students into creative fields who cannot attain what they apparently promised.

A skilled person in any field of science might do excellent work year after year but never come up with a "break through" idea, with a novel invention of great magnitude and consequence and therefore never become an outstanding scientist but always remain a good routine worker. An ad-

vertising manager might be very skilled with words, drawing pen and ink, but he might never rise above average because he cannot bring forth the creative and original idea which leaves competition behind. Of ten companies, each producing at the same standard, it will be the one which can produce the outstanding, original and creative idea and put it into practice which will win the race of fierce competition. In art, skill is nothing but a highly developed craftsmanship, and it is not art unless the creative element enters it.

This should make it sufficiently clear that, having the method and the means of developing creativity, adult education has of necessity to make use of creative art education on a large scale to the benefit of the student and society at large.

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Another example of creativeness by a different approach.

LACOMBE

BAND

FESTIVAL

The Music Division is co-operating with the Alberta Chapter of the Canadian Bandmasters' Association in organizing the Lacombe Band Festival March 27 and 28. For the Sunday sessions bands will be invited from communities. The Monday sessions will feature school bands.

It is hoped to have guests from Montana State University and the band of the Princess Patricia's Canadian Light Infantry (by kind permission of Maj.-Gen. G. Walsh, C.D.) acting as clinicians and Festival adjudicators.

Each afternoon, bands will be expected to play a prepared piece. Adjudication of each band will be given by Mr. James Eversole, Director of Bands, Montana State University.

On Sunday, March 27 it is hoped that the band of the P.P.C.L.I. will give a public concert under the direction of Lieut. H. A. Jeffrey, Director of Music. This very fine band has just returned from a tour of duty in Germany.

During the morning sessions, Sunday and Monday, expert clinicians from the Montana State University, and the P.P.C.L.I. Band will give classes to the various instrumental sections.

The Provincial Secretary, Honourable A. R. Patrick will attend opening ceremonies Sunday noon. Mr. Patrick's interest in bands is well known and appreciated by band enthusiasts.

Publicity in connection with the Festival will be forwarded to bands within the next week.



**Musical Appreciation
Depends on Listener
Concentration**

Fit For Treasons

**By G. K. Greene
University Extension Department**

Listening to music is a demanding pastime requiring, as one writer has put it, a "centered mind". But listening to music is not very different from listening to anything else. All it requires is a keen awareness of sound. There are often sounds in our everyday experience that escape our attention. Notice these lines from Walter de la Mare:

*"Someone came knocking
At my wee small door;
Someone came knocking,
I'm surc — sure — sure;
I listened, I opened,
I look to left and right,
But naught there was a-stirring
In the still dark night;
Only the busy beetle
Tap-tapping in the wall,
Only from the forest
The screech-owl's call,
Only the cricket whistling*

*While the dewdrops fall,
So I know not who came knocking,
At all, at all, at all."*

A remarkably keen aural sense is conveyed in these lines. To hear an owl far off, a beetle tapping, and a cricket's whistle in a night described at the same time as still and dark requires keen sensitivity to sound. Such sensitivity is essential equipment to an artist. Shakespeare's awareness of sound is legendary. In "The Merchant of Venice" for example, there is a scene on a bank overlooking a river. It is night. The moon is bright. Not a sound is audible. Lorenzo observes the moonlight sleeping on the bank and says to his beloved Jessica;

*The touches of sweet harmony."
"Soft stillness and the night become*

It is interesting that Lorenzo could hear so much on a night so still. Perhaps his imagination and the presence of Jessica filled his head with sweet harmony which no one else heard. This points to two dimensions in our listening habits: our ears pick up sound waves, or they pick up imaginary sound impressions from our minds. Fortunately most of us have a switch which turns sounds in and out of our consciousness, dulling our attention to noise, so that we can concentrate on other things. This switch allows a choir director to pay special heed to the tenors while the choir sings; it allows the secretary in a busy office to work on in quite collected fashion while typewriters and voices buzz about her; it allows a traveller to relax and read a book without interruption from the blare of the train whistle at every crossing. This hearing switch lies somewhere between the eardrum and one's consciousness because the traveller is surprised after having the horn of a big diesel engine injected into his eardrum for three hours, to "hear" probably for the first time that the whistle is not a single sound but two, tuned a minor third apart.

Ideal Listeners

The ideal listener would seem to be one who could be aware and responsive to all sound, and yet, able when necessary to concentrate on one to the exclusion of all others. To hear the harp in an orchestra and be aware of its poignant contribution to the total sound can be wonderfully rewarding, but to hear only the harp would indicate a need for psychiatric help. There is a delightful story told of a fellow gifted with an aural at-

tentiveness like this. He had a room to himself in the Sanitarium where he was confined and one day an attendant noticed him with an ear to the wall listening. At lunch time he would not interrupt his attention to the wall to eat. Later that afternoon curiosity overcame the attendant:

"What's up?" he asked.

"Sh! Listen to this!" came the reply. The attendant pressed his ear to the wall. After a few seconds of rapt attention he said:

"I can't hear anything."

"Yes, I know. It's been like that all day."

The selective switch in hearing, like the lens of the eye which focuses on one object and yet maintains a sense of perspective through peripheral awareness, is essential equipment. It emphasizes that we not only hear with our ears, but with our understanding as well. But many of us live with a closed switch; we refuse to allow the sounds about us, many of them well-worth our concentrated attention, to encroach on the busy beehive of our thoughts. Such a person attended a recent performance of Handel's "Messiah". Her hearing device had been tuned to the same station too long. At the climax of the Hallelulia Chorus when the full choir and orchestra stopped for those two powerful beats of silence before the last cadence, she said in a shouted whisper to her friend, . . . "and then you put the molasses in the beans".

Treason is, or was, punishable by death. Let's avoid such a fate by being more perceptive listeners.

G. K. Greene is with the Extension Department, University of Alberta.

ALBERTACRAFT

1960

June 14 to 18 inclusive

***Northern Alberta Jubilee
Auditorium***

Craft exhibitions are invited from anyone in the Province of Alberta. This year's craft exhibitors will feature International exhibits from many countries of the world. For information with regard to exhibitors exhibiting any craft activity write—



W. H. KAASA,
Co-ordinator,
Cultural Activities Branch,
424 Legislative Building,
Edmonton, Alberta.

DEADLINE

for completed application forms: April 30, 1960.

THE PROVINCE OF ALBERTA

Department of Provincial Secretary

HON. A. R. PATRICK
Provincial Secretary

E. R. HUGHES
Deputy Provincial Secretary